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## Comment

Now it is the summer of 1980. There is a radio contest whereby if you send in a 'summer snapshot' and it is chosen a winner you will receive a camera or whatever -and your snapshot will appear on the next Beach Boys album.

Which only makes me wonder, could Beach Boys' manager Jerry Schilling become the Murry Wilson of the '80's? And can he properly affect Brian Wilson? Coming out of the '70's with their surplus and success of musical hype (Village People), and minimum of musical integrity (Dylan), one wonders whether the Beach Boys could finally become prey to the siren of artistic minimalization. Even they can get tired. Might they find a plane where the success of certain patented ideas would lead them instead of the creative vision of Brian Wilson?

At one concert recently Brian sat without singing at the piano during the "gotta keep..." section of "Good Vibrations" and rolled his head around his neck a slow twenty times. (try it) Another time during "Surfer Girl" he played piano and sang while atop his head sat a plastic highway cone. At least one other time he introduced "Rock And Roll Music" as a slow ballad.

No matter what you make of these signs, the fact is there -Brian Wilson is functioning, and in his own way. Here's hoping that in the years to come the artistic fruits of the Brian Wilson mystery do not get swept under the rug while those orchestrating the promotion and affecting the

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Beach Boys' image in the '80's make their decisions. In the Capitol days Brian Wilson was able to create great music in spite of sizable promotional influences and conceptual expectations. If the Beach Boys' future comes to reside in the womb of a promotional conceptualization of themselves will it be possible to have another Pet Sounds? Again, let's hope for the best.

A large part of this issue is taken up with Gerard Hubert's excellent French Beach Boys discography. Although this is something which will not be done again, we feel it offers a look, in part, at the integration of Beach Boy music in a foreign country. The discography appeared for the first time in Steve McParland's California Music.

## Music Update

At this point the Beach Boys should have performed in a free concert at the base of the Washington Monument on July fourth. The band had just returned from a successful tour of Europe to witness their latest American single, "Livin' With A Heartache" (Caribou 9033, b/w "Santa Ana Winds") in the throes of death. This was the second single from their latest album Keepin' The Summer Alive, which visited the depths of the Billboard LP chart for only a couple of weeks. "Goin' On," the first single, charted as follows: 84-83-99.

Dennis Wilson returned to the band for the European shows, standing on the piano, commiserating with the audiences, singing "You Are So Beautiful," and sometimes stealing the show.

The group has now incorporated five new songs into their repertoire: "Goin' On," "Keepin' The Summer Alive," "School Days," "Livin' With A Heartache" and "Some Of Your Love." In particular, "Keepin' The Summer Alive" and "School Days" have gotten huge responses from the audiences.

Over the airwaves: The group appeared on the ABC show "Fridays" June 20th via videotape and performed three songs (see below). A story on the band is to be aired on the ABC news show 20/20 in the near future. A special studio look at the Beach Boys playing five songs from the new album and one outtake ("Goin' To The Beach"), was shown recently on the pay television network Showtime. The show is called "Goin' Platinum." A two hour radio special entitled "The Beach Boys, A California Saga" was aired over the radio recently, while the well known six hour radio promotion "The Best Summers Of Our Lives" has been aired again -the latter with no updating since the 1976 comeback.



In England and Australia the single release accompanying the new album was "Oh Darlin'" b/w "Endless Harmony." That single has met with less success than "Goin' On."

Carl has booked studio time this summer to work on his solo album. He has stated that he might collaborate further with Randy Bachman. He promised that the album would be a rougher, more R&B sound than familiar Beach Boy fare.

The band did not appear on the cover of Playboy Magazine as had been promised. There appeared instead some familiar statements by Mike Love accompanying a special summer article.

Randy Bachman's band Ironhorse released "What's Your Hurry Darlin'" (Scotti Bros 512) some weeks back and it snuck onto the singles chart. This beautiful fast ballad features a strong vocal, heavy sleighbells, and heavenly harmonies. It is cowritten by Carl Wilson.

Jan and Dean are reportedly working on a new single, "Hot Lookin' Lady"/"Blue Moon", and a new studio album.

At least two Beach Boy songs were included in the track of the recent film "Hollywood Knights."

Keepin' the soft drink industry alive dep't: There is a new series of ads for Sunkist orange soda which involve ambitious portions of "Good Vibrations." "California Girls" was also used for their diet drink commercials.

#### Review

"Fridays" 7/20/80

July 20th was Brian Wilson's 38th birthday, and coincidentally the date of the Beach Boys' appearance on ABC-TV's "Fridays."

Not surprisingly, the boys started their mini-concert with "Keepin' The Summer Alive." The vocals were energetic, especially Carl's funky lead. The instrumental backing was equally solid, aided by Bruce Johnston and Ron Altbach on keyboards and Brian Wilson himself seated at an impressive white piano. Also present were a guitarist and a drummer (the drummer, Bobby Figueroa filling in for a conspicuously absent Dennis Wilson. The song went well despite a half forgotten line by Carl in the fourth verse and a surprisingly quick and uncoordinated ending.

About twenty minutes later the group came on again playing "Good Vibrations." Carl's voice came on smooth as "wild honey," and Mike did his usual wave-like hand motions along with a spooky trance-like look in his eyes. The effect was great combined with Altbach's theremin-sounding keyboard.

Despite the fantastic job the boys were doing, the audience didn't respond during the "audience participation" section of the song. Strangely, the group went into "Goin' On" at the end of the above mentioned section. The transition was well executed and very surprising. The Beach Boys seemed to enjoy the change from an oldie to a new song, as was evident in their expressions and vocals. Even Brian participated, contributing one "go in' on" to each verse. His brief vocals were choppy, but inspiring to us Brian Wilson fans who were glad to see him back. He even assumed the leadership position for a few seconds when he signaled the end of the song with a punch in the air.

It was great to see the boys on TV, but they did demonstrate evidence for a problem. They lack energy. They seemed bored at times with their own music. Doing oldies such as "Good Vibrations" night after night must be forming grooves on their vocal chords. I found the new songs refreshing and I think they did too.

Aida Audeh

#### Concert Review

Wembley Arena, England, 6/6,7

Before getting down to business, I must make one thing clear; these were my first live Beach Boy gigs, so if objectivity sometimes takes a back seat...well, you've been warned.

Viewed as a whole, the Wembley shows presented a microcosm of the prevailing scene apropos the Beach Boys -an impeccably presented and performed concert, rooted firmly in the past and with just enough of a hint at the undercurrents which every now and then threaten to destroy the band. On these nights -euphoria..., with hindsight -maybe a more considered approach.

The actual music itself blended into an emotionally satisfying whole even as the gig was taking place. The program was basically the standard U.S. show plus "Cottonfields" (top ten here in 1970). The ten years past were represented by the aforementioned song, "Rock and Roll Music," "Good Timin'," "Lady Lynda," "School Days," "Some of Your Love," and the title cut from the latest album Keepin' The Summer Alive. Surprisingly it was the LA lead-off which emerged as the worst performed song over two nights, starting almost by accident on the first night. Conversely, and by mutual acclaim, the standout on both nights was "Lynda" by virtue of the now standard but still truly magical acapella tag, and "spontaneous" reprise ("Oooh, that's so good -let's do it again."). "School Days" was presented to us sans the acapella intro, which I am led to believe is not a bad thing,



and all three "newies" came across as faithful repros of the album cuts. With the music flowing so uniformly, it was the odd (as in odd-funny and odd-strange) moments which lodged in the mind: Carl, Al and Eddie doing their guitar-hero bit during "Keepin' The Summer Alive;" the high kicking chorus line during the encore; Dennis all but falling over the wires, and dancing atop the white baby grand -and actually smiling at Mike; Bruce's little message for Nick Kent; the continual shunting of musicians to and fro; the ever present smokescreen above Brian's baby grand.

Ah, Brian. Now what is there to say? That he continued to water the legend? That he seemed mentally to be on another plane? That perhaps he shouldn't have been there at all? The signs are contradictory, yet encouraging. It was obvious that he wasn't being forced to do something he didn't want to do. When Sumako, Harriet and Lynda tried to entice him into the chorus line on the first night Brian was having none of it -at the same time he's just not with it at all: looking stunned when Al began "Cottonfields;" forgetting he had to sing the middle eight of "Surfer Girl," until it was too late to remove the cigarette; walking across the stage during "Heroes and Villains." Except during "Good Vibes," when he added a beautiful, and, to me, totally new piano phrase, he played what could be best described as "rhythm" piano. It's been suggested that Brian needs something to occupy his mind and gigs are the easiest way out. A tenable theory.

I offer no apologies for the lengthy paragraph above as it was obvious to all there that if Brian had just stood center stage and done nothing, the crowd would have applauded. Every note, however hoarse, and each half-formed gesture were greeted with rapturous applause. The rest of the band willingly accepted their subsidiary roles with good humor, all of which added to the general bonhomie. After all the rumours it was a great joy to see Dennis. Even more so as he was evidently enjoying himself, looking a little wasted but happy. Carl, considering he was suffering from a nasty dose of food poisoning, was nevertheless congenial Carl. Bruce was nicely unobtrusive; Al was Al; Mike was Mike, although slightly subdued on the first night. Bobby Figueroa, Mike Meros and Joe Chemay did their usual excellent jobs, with Mike's synthesizer lines during "In My Room" being of special note. And of course Eddie Carter.

In light of the sustained excellence of the performances it seems unfair to pick holes, yet the content was somewhat predictable. "You Are So Beautiful," "Marcella," and a track from Holland would have been very welcome. But, again, how many bands can get the fans (ages 10 to 40 plus) dancing in the aisles after but five songs -all those songs being at least ten years old? God bless America.

Andrew G. Doe

## Review: *Keepin' The Summer Alive*

by Michael Bocchini

Keepin' The Summer Alive answers questions about the direction which the Beach Boys are taking as they continue into the eighties. Although stronger than the Light Album, Keepin' The Summer Alive continues to reveal a group in transition and a course that is not straight and true.

Throughout the more vibrant cuts the group relies on a rough edged harmony which suits the members' more mature voices and the times in which they are singing. "Goin' On," the album's first single release, best exemplifies this direction. In a fine integration of music and lyric, the song continues Brian's motif of love lost but not forgotten. Familiar voices strive to blend into a brave pretense of harmonic normality while disparate vocal and instrumental elements provide an emotional edge which reveals the harsher reality of "Goin' On" after a love has ended. Carl's solo cry exposes the basic truth of the drama. The descending harmonic "Aahh's" which follow him reveal the sadness in the acceptance of that truth. Carl's voice, a strong saxophone, and Brian's throbbing piano build feverishly to expose the raw need for love that no amount of rationalization can harmonize. The rhythm track, with quick cymbals instead of the more usual heavy tambourines or sleighbells, contributes to the sense of acquired maturity in this emotional drama -moving it forward musically and mirroring the greater experience of the group. "Goin' On" is the most successful synthesis of ideas on Keepin' The Summer Alive and probably the best song.

Carl Wilson and Randy Bachman tackle the same dilemma of lost love in "Livin' With A Heartache." The result does not completely satisfy because of its singsong country sound. But Carl's voice in the middle eight (Carl's contribution?) abandons the song's slight country twang and provides a soothing and interesting respite from a repetitive sound that seems interminable.

The Carl Wilson-Randy Bachman collaboration works more successfully in the album's title cut. Carl takes the lead and proves himself to be a rocker in a song which provides him an opportunity to exhibit a flair for a harder brand of rock. The music is proven as "Keepin' The Summer Alive" remains for the greater part a reworking of Bachman's and BTO's "Taking Care Of Business." The background harmonizing bears the marks of the group's rougher sound, and the song bears the true Beach Boys' signature during the middle eight (Carl's contribution again?), as it slows to consider the more contemplative virtues of summer days and nights. For a summer anthem of the '80's one could not require more.



Whether this Wilson-Bachman collaboration will evolve into something fruitful continues to be a question. "Livin' With A Heartache" and "Keepin' The Summer Alive" sound as if they were written by a Beach Boy and somebody else and do not totally fit the Beach Boy canon as do Brian's collaborations which for all their experimentation remain Beach Boy songs.

If "Keepin' The Summer Alive" represents the Beach Boys' successful venture into white rock, "School Days" returns to the group's sometimes profitable reworking of '50's black rock. Unfortunately, unlike "rock And Roll Music," another Chuck Berry standard, which the Beach Boys managed to transform into the California sound without destroying the song's integrity, "School Days" leaves a flat, white bread taste. This cut sounds more like a '50's white group cover record.

Oddly enough, the song which most closely resembles the return to a sound of an earlier era, "Some Of Your Love," also rings slightly false. From the sax intro and honky tonk piano to the Mike Love lead (nobody but nobody can say 'summer' like Mike) and the background vocals, this song is good times, AM, here comes the summer, Beach Boys. And that's good. However, the effort here is obviously to recreate. A checklist of Beach Boy techniques has been utilized, with the "Be True To Your School" harmonic progression very transparent. A group cannot cover its own sound, but "Some Of Your Love" comes close to the Beach Boys' copying, instead of singing, a Beach Boys' sound. And that's not great.



A song that advances the Beach Boys' sound, "Oh Darlin'," utilizes Carl's clear 'middle eight' voice and the rough edged harmony beautifully to produce a fully realized love song. The ecstasy of new found love is supported by a broad, romantic horn intro, vibrato harmonies, sensual percussion, and heraldic horn phrases. A unique dissonance in the harmony of the middle eight is Brian at his creative best. The roots of Pet Sounds, acknowledged in "Oh Darlin'"'s lyrical fade, are evident in theme and music. Brian and Mike show a fine control in this composition which moves easily through the wonders of love. One wonders what a full Brian Wilson production would have wrought.

An encouraging sign in Keepin' The Summer Alive is producer Bruce Johnston's inclusion of Brian and Mike's "Sunshine." "Sunshine" will not become a classic, but it shows Brian working at his playful experimentation. Like sunlight and shadow seen through the leaves of a tree moving in a Caribbean breeze, the sounds of steel drums underscore a Jamaican beat while 't's are turned into 'd's. "Sunshine" reveals Brian at his lighthearted, inconsequential best. On the other hand, "When Girls Get Together" reveals Brian at his ponderous worst. With "California Feeling," "It's Over," and "Still I Dream Of It" waiting to be included in an album, the choice of this song, with the movement of a dirge, lyric of sexist doggerel, and uninspired production, with Italian restaurant mandolins -mystifies. That these cuts are seen side by side emphasizes the strength and weakness of Brian's experiments and exposes a production flaw in seeing them as equally worthy of inclusion.

A second jarring juxtaposition occurs at Keepin' The Summer Alive's conclusion. Brian and Al's efforts are realized in "Santa Ana Winds." Backed by classic Western instrumentation, guitar, banjo and harmonica, the timeless nature of existence finds embodiment in a metaphorically rich lyric. The incessantly strummed guitar and/or banjo invoke the timelessness described in the lyric and never become boring due to a smart, dynamic blend of other sounds, especially harmonies. Al's lead begins with observations about the wind as it moves to the sea and his relationship with it. The relationship deepens as Al's lead is transformed from observation to personification. He has become the wind and can offer its benefits to others. The transformation from aridity of the desert to the fecundity of the sea represents the primacy of experience, the act of becoming, as a source of life and the reconciliation of seeming opposites -whether they be air and sea or man and nature -in an endless harmony.

This message becomes more vivid when seen in relation to Bruce Johnston's "Endless Harmony." A song about the Beach Boys does a disservice to the act of their singing



and a listener's experience of it. Johnston pays mediocre homage to his friends in an overly lush, saccharine production of his song which results in mere puffery and an exercise in wasted harmony.

Keepin' The Summer Alive ends on a disappointing note. Hearing the harmonizing in "Endless Harmony" is, to mix a metaphor, like looking through the wrong end of a telescope. In "Goin' On," "Oh Darlin'," and "Santa Ana Winds," success is met because these songs carry the hopeful note of expanding talent. "Keepin' The Summer Alive" is an old song strengthened by a touch of Beach Boy magic by Carl. "Sunshine" reminds one of the joy of being playful again a la Brian. "Some of Your Love" brings back top down weather and high school summers.

With those tracks, Keepin' The Summer Alive should have provided the Beach Boys with a commercial success. However, a breakthrough single has not resulted at the time of this review.

What remains on the album prevents it from becoming a unified artistic success. In its totality, Keepin' The Summer Alive cannot claim more accolades than it deserves. The album stands as a vehicle for some very interesting and worthwhile material, but misguided song selection and production reveal a group entering its third decade of performing searching for a viable musical course to chart, and rushing into production with mixed results.

While one cannot underestimate the positive contribution of Bruce Johnston's production, especially with his therapeutic third party politics, one cannot deny his culpability in the album's shortcomings. Much of the promise of this album comes from the names Wilson, Jardine and Love. In the final analysis the future direction of the Beach Boys rests with them, and should be placed in their hands if the Beach Boys are to prevail.

### Song Scrutiny

### Car Crazy Cutie

by Donald Cunningham

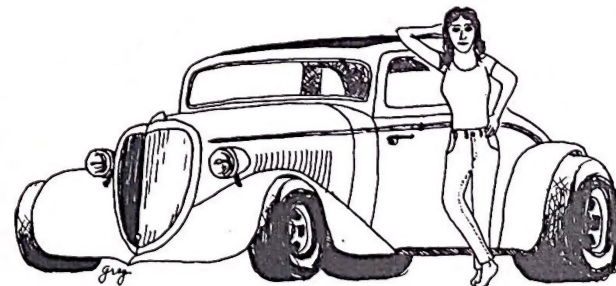
There existed a time in 1963 when Brian Wilson -kid out of high school, modest practical joker, AM radio nut, sensitive artist- could excitedly summon all the resources of his artistic memory: the nights, the places, the feelings, and of course the songs. With all the success of Tarzan invoking an elephant stampede Brian could run into the studio, take the ideas, and, using LA's best studio musicians, create a song that was simple, honest, to the point, and

beautifully accessible to ten million kids across the country. When he would be all done those qualities of the sensitive kid just out of Hawthorne High would be intact.

"Car Crazy Cutie" is just such an opus crafted for the Little Deuce Coupe album of 1963 -an album filled with these songs and unjustly ignored over the years because of its overtly expressed automobile themes. I'd like to state the case for this simple type of song which relies more on overall fun than on any vocal, instrumental or production statement. This is the kind of song Brian has had difficulty in coming up with for many years. When fans yearn for the old sound (and the new wave takes note here), it is this type of song for which they would cash-in their pictures from the Party album. It is this sound which even Brian has possibly referred to when he has admitted, "I like the old songs best."

There are many reasons for liking a song, but what one has to appreciate in "Car Crazy Cutie" is the way the hand of Providence made do. It would seem that the fates handed Brian the finished product even as he labored a good artist's labor. After all, here was a young Brian Wilson with no formal training in production and little in composition, brazenly aping Dion's "Runaround Sue" in structure and vocal style, and ending up with a Beach Boy song, for some heavenly reason almost totally removed from the Belmonts in time and space.

There are real reasons for the differences in the sounds of "Car Crazy Cutie" and "Runaround Sue" -especially those production, engineering and manufacturing advancements which made any '60's or '70's remake of a '50's hit sound "fuller." For example, unlike the case of "Runaround Sue," in "Car Crazy Cutie" you can actually hear the bass, and the harmony is actually made up of voices. The effects of engineering, production and manufacturing advancements have certainly been minimized by those who have analyzed the progress of rock and roll and music in general over the last thirty years. Think of putting Sinatra's "It Was A Very Good Year" on a 78 rpm record back in 1938.





The opening bars of "Car Crazy Cutie" reveal Brian constructing a b-major progression with Beach Boy voices. (B-B7-E-F#) Today we can say it is a revealing piece, back then it just sounded good. Of special note is Dennis' voice which, used in a prominent way, gives the final collage a flat type of sound -good for a car song -good for a Dion song. Brian has the lead, however, and as the song proceeds gives it his own 'Dion' best -tying notes together with vocal slurs in the Dion-Darin tradition of rock and roll.

What else is going on in "Car Crazy Cutie?" Not a lot -except for a powerful, ascending rock bass and a drum arrangement that is simple and perfect. Some mixed down surf guitar follows the beat throughout. The Ramones wouldn't have any trouble with this arrangement. In fact, like many other primordial Beach Boy songs, the Ramones probably consider "Car Crazy Cutie" great stuff. Many people are surprised to hear of an allegiance of new wave and punk musicians to Brian and the Beach Boys. But here it is. Brian understands the beauty of the basics as apposed to the gloss of the baroque. In "Car Crazy Cutie" Brian went little further than Dion did in "Runaround Sue." He had better engineering and Beach Boy voices, but he understood that the beauty lied in the arrangement of the b7 progression and the rock and roll drum beat. Simple. Because of that sensibility Brian will always be linked to the earlier, definitive rock and roll era.

In a more obvious but less fundamental way Brian is also linked to the '50's by his use of nonsense syllables. In this case, "doo run run." (Note how these nonsense syllables are as acceptable in a certain school of songwriting as any 'real' word in Webster's.) This is a suitable lead into the second song I wish to mention because in Brian's "Pamela Jean" of 1964 (Capitol 5102) one notices at the start that Brian came up with different nonsense syllables in re-recording essentially the same song. (Here: "wat, wa da doo") "Pamela Jean" was released as by the 'Survivors,' who sound like Brian and whoever was in the studio one afternoon. Actually a rendition of "Car Crazy Cutie" with new lyrics, "Pamela Jean" has a rougher sound. Structure and key system are identical to the original.

"Pamela Jean" has the same finger snaps, bass lines, ending falsetto (mixed down), and an almost identical, near-acapella opening part which comes around again near the end. The difference is a move to a horn sound which displaces the 'bare' bass of "Car Crazy Cutie." Along with a richer mix of instruments, handclaps, and less resolution in the vocal harmonies, the horns help to create a rougher sound texture.

Both songs suffer from cases of uninspired lyrics. That may be the key to their relative failure among songs of the Beach Boys' catalogue. Outside of the lyrics both tunes are

examples of top notch rock and roll. If "Pamela Jean" works because of the horns and rock bass, and if "Car Crazy Cutie" works because of the strong harmony and same bass, then a final, related song, "Muscle Beach Party," by either Annette or Frankie Avalon works because of humorous lyrics. Would you believe "Muscle Beach Party" is nearly identical to the two songs already mentioned? Again structure and key follow suit. The lyrics are much different and much more memorable, while productions are sufficient Disney, American International, or whatever fare.

Roger Christian penned the lyrics to "Car Crazy Cutie," Brian evidently wrote the words to "Pamela Jean," and it seems Gary Usher eventually got into the act by writing the muscular lyrics for the title track in the mid-sixties film Muscle Beach Party. Annette does the better job in her inimitable style on Vista 433. Frankie's rendition can be found on the UA Golden Summer album compilation.

In summing up it could be said that by utilizing better production techniques, technical advancements, and Beach Boy harmonies (with all their sociological attributes), in a song which is essentially orthodox rock and roll, Brian Wilson strengthened the fortress that is rock and roll in a modest way with lasting results. Here is justification enough for the undervalued "Car Crazy Cutie." As a final anecdote, perhaps if it had been released as a single Brian would have been sued for copyright infringement.





## Discography: French Releases

By Gerard Hubert

### Part I. Singles.

Note: All singles and EP's were issued with picture sleeves and released on the Pathe Marconi label unless otherwise noted. The Capitol label is distributed by Pathe Marconi in France (although in 1978 Sonopresse replaced the former company but went out of business in 1979).

Note	Year	Single
1	1966	Good Vibrations/Let's Go Away For Awhile
2	1967	Then I Kissed Her/Mountain Of Love
3	1967	Heroes and Villains/You're Welcome
4	1967	Wild Honey/Wind Chimes
	1967	Darlin'/Here Today
5	1968	Friends/Little Bird
	1968	Do It Again/Wake The World
6	1968	Bluebirds Over The Mountain/Never Learn Not To Love
	1969	I Can Hear Music/All I Want To Do
7	1969	Cottonfields/Time To Get Alone
	1969	Breakaway/Celebrate The News
*	1970	Tears In The Morning/It's About Time
8*	1971	Sound Of Free/Lady
9*	1971	Long Promised Road/Deidre
10	1972	Good Vibrations/Let's Go Away For Awhile
**	1972	You Need A Mess Of Help/Cuddle Up
**	1973	Sail On Sailor/California Saga
11	1974	Surfin' USA/Warmth Of The Sun
12	1974	Surfin' Safari/All Summer Long
13	1974	Good Vibrations/Let's Go Away For Awhile
14	1974	Barbara Ann/Sloop John B
15**	1975	Child Of Winter/Good Vibrations "Live"
16	1975	Barbara Ann/Sloop John B
17**	1976	Rock And Roll Music/TM Song
18**	1976	It's OK/Had To Phone Ya
19	1977	I Get Around/Fun, Fun, Fun
20	1978	Good Vibrations/I Get Around
21	1978	Barbara Ann/Sloop John B
22	1979	Here Comes The Night/Baby Blue

#### Notes:

- 1,2 Issued with the same picture sleeve but in different colors.  
 3,4 Issued with the same picture sleeve but in different colors.  
 5 Picture on the sleeve was taken in Paris near the Eiffel Tower.

- 6 Some singles were printed as "Bluebeards" rather than "Bluebirds."
- 7 "Cottonfields" is the 20/20 album version.
- 8 Recorded by Dennis Wilson and Rumbo.
- 9 Picture on the sleeve was taken in Paris 12/8/70 at Gaumont Palace after their last French concert.
- 10 Reissue on the "Dance Forever Series." Same picture as that on "Long Promised Road."
- 11 Taken from the Endless Summer LP.
- 12 Taken from the American Graffiti LP.
- 13 Second reissue on the "Dance Forever Series."
- 14 Reissue on the "Dance Forever Series" with different cover.
- 15 Rare single issue.
- 16 Issued with two covers, the first for the "Dance Forever Series" (note 14), and the second when a French rock group called Martin Circus released "Marylene," a French version of "Barbara Ann" which became a hit. The letter 'E' on the sleeve is formed with two breasts, making it perhaps the first "sexy" picture on a Beach Boys record.
- 17 Issued with two different sleeves. The rarer features orange lettering, the second pressing has pink lettering. A hit in France.
- 18 A hit in France.
- 19 Reissued as a result of a cover of "I Get Around" by the group Martin Circus (retitled "Bye Bye Cherry"), which became a hit.
- 20 On the Sonopresse label -Music In Gold Series No. 11.
- 21 On the Sonopresse label -Music In Gold Series No. 3.
- 22 Issued on 7" and 12" by CBS and printed in Holland.

\* Issued by Stateside.

\*\* Issued by WEA/Reprise.

The big French hits were "I Get Around," "Barbara Ann," "Sloop John B," and "Good Vibrations."

### Part II. Extended Play Singles.

Note	Year	EP
	1963	<u>no title</u> - Surfin' Safari/409/Surfin'/Moon Dawg.
	1963	<u>no title</u> - Surfin' USA/Shut Down/Chug A Lug/The Shift.
	1963	<u>Surfer Party</u> - Little Deuce Coupe/Surfer Girl/Cuckoo Clock/Noble Surfer.
	1963	<u>Driving Cars</u> - Car Crazy Cutie/Cherry Cherry Coupe/Be True To Your School/Our Car Club.
	1964	<u>Ballad Of An Old Car</u> - Ballad Of 'Ol Betsy/In My Room/Lonely Sea/Spirit Of America.
1	1964	<u>no title</u> - I Get Around/Finders Keepers/Fun Fun Fun/Don't Worry Baby.



2	1964	no title- Dance Dance Dance/Little Honda/ When I Grow Up/The Man With All The Toys.
	1965	no title- Louie Louie/Wendy/Hushabye/ Pom Pom Play Girl.
3	1965	no title- Help Me Ronda/Don't Hurt My Little Sister/Do You Wanna Dance/Please Let Me Wonder.
	1965	no title- California Girls/You're So Good To Me/The Girl From New York City/Then I Kissed Her.
	1966	no title- Barbara Ann/Girl Don't Tell Me/ There's No Other/Little Girl I Once Knew.
	1966	no title- Sloop John B/You're So Good To Me/Mountain Of Love/Alley Oop.
	1966	no title- Wouldn't It Be Nice/Don't Talk/ God Only Knows/I Know There's An Answer.

#### Notes:

- 1 Issued with two different covers. The first one a la "Surfer Girl," the second "Shut Down Vol. II." The former is very rare. This was the first real hit for the Beach Boys in France, although "Little Deuce Coupe" appeared in "Salut Les Copains/Europe No. 1" in 7th position late 1963.
- 2 All the EP's from "Dance Dance Dance" to "Wouldn't It Be Nice" (as well as "Surfin' Safari") had liner notes. An example from "Dance Dance Dance:" "Surf creators and America's No. 1 group with all their singles each time becoming big sellers in the States, the Beach Boys are invading France! Their new hit "Dance Dance Dance" is yet another smash in America and the Beach Boys are coming to sing live in our country. With a unique sound and ceaseless rhythm, the Beach Boys will no doubt be the foreign group the French will talk about in 1965!
- 3 The French 'Ronda' does not possess the letter 'H'. The version on the EP is the Beach Boys Today track.

#### Part III. Albums

Note	Year	Album
	1963	Surfin' USA
1	1964	Beach Boys Concert
2	1966	California Girls
	1966	Pet Sounds
	1967	Smiley Smile
3	1967	Wild Honey
	1968	Friends
4	1969	20/20
5*	1970	Sunflower

6*	1971	Surf's Up
7**	1972	Carl & The Passions - So Tough
8	1972	Live In London
**	1973	Holland
**	1973	In Concert
9	1974	The Very Best Of 1963-1969
10	1974	Endless Summer
11**	1974	Beach Boys
12	1975	Spirit Of America
**	1976	15 Big Ones
13	1976	Good Vibrations
14	1976	Pet Sounds
15	1976	1962-65
16	1976	1966-69
17	1976	Disque d'or
18	1977	All Summer Long
19	1977	Beach Boys
20	1977	The Original
**	1977	Beach Boys Love You
21	1977	Pacific Ocean Blue
22	1978	Music In Gold
23	1978	1962-65
24	1978	1966-69
25	1978	Leurs 20 Plus Grands Succes
26	1978	Surfin' USA

## BEACH BOYS RECORD BONANZA



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27	1978	Surfer Girl
28	1978	Concert
**	1978	MIU Album
29	1978	Pet Sounds
30	1979	Beach Boys LA
31	1980	Keepin' The Summer Alive
32	1980	Disque d'or

#### Notes:

- 1 No foldout cover or booklet.
- 2 Track listing as follows: Amusement Parks USA, Drive-in, Don't Back Down, Little Honda, Dance Dance Dance, Girl Don't Tell Me, Do You Remember, Help Me Ronda, California Girls, I'm So Young, Louie, Louie, Salt Lake City.
- 3 No picture or words on the back sleeve.
- 4 No foldout cover.
- 5 Includes 45 version of "Cottonfields."
- 6 This cover is tinted blue. (the U.S. is green)
- 7 Single album- did not include Pet Sounds like the U.S.
- 8 Different from all other issues of this LP. 1967 Pic.
- 9 A double LP and a big seller.
- 10 Single LP only.
- 11 A reissue of Carl & The Passions on the budget label Midi via WEA.
- 12 Single LP only.
- 13 Released on the Music For Pleasure label with a 1964 picture of the group on stage. Track listing is the same as the U.S. release of the same name.
- 14 Reissue and a big seller.
- 15, 16 French anthologies, both excellent double albums.
- 17 Golden record with foldout cover.
- 18 Released on the Music For Pleasure label.
- 19 A 3 LP set on the Music For Pleasure label comprised of previous MFP releases ALL Summer Long and Good Vibrations, along with an additional LP.
- 20 Released on the budget Musidisc label with the pre-Capitol tracks, "Judy," "Karate," etc.
- 21 Released by CBS and printed in Holland. By Dennis Wilson.
- 22 Same LP as Disque d'or but with different pictures. Released on the Sonopresse label.
- 23 On the Sonopresse label in white wax.
- 24 On the Sonopresse label in blue wax.
- 25 On the Arcade label: 20 Biggest Hits
- 26 Reissue on the Sonopresse label.
- 27 On the Sonopresse label. First French issue of this LP.
- 28 Reissue on the Sonopresse label.
- 29 Reissue on the Sonopresse Label.
- 30 Released by CBS and printed in Holland.
- 31 Released by CBS and printed in Holland.
- 32 Another and different reissue of this compilation with liner notes appearing for the first time on a French compilation. Color shots in the foldout cover.

#### Additional Notes on the Discography:

- 1 Only three of the French EP's had a title.
- 2 The sleeve of the French EP containing "Louie Louie" appears to feature a rare shot of the Beach Boys.
- 3 The picture featured on the EP containing "Dance Dance Dance" is from the "Ready Steady Go" show when the Beach Boys performed "When I Grow Up" (Andrew Bainborough)
- 4 "Surfin' USA" was reissued in 1966 so that it can be found on a red label. (All French releases up to "Help Me Ronda" have a green label)
- 5 "Good Vibrations" was initially released in France 11/1/66.
- 6 "Darlin'" was played for the first time after a Christmas greeting by the Beach Boys probably recorded after their UNICEF Gala in Paris 12/67.
- 7 "You Need A Mess Of Help To Stand Alone" pic sleeve is the same as "Tears In The Morning" except it is red/blue shadowed instead of an actual photo.
- 8 The Pet Sounds LP was released 9/66 in France. (5/66 in US)
- 9 The cover of the Smiley Smile LP is different from the US release. At the top are the words "The Beach Boys Smiley Smile" printed in red ink, underneath of which is the track listing. Below this is the regular picture w/red worm.

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## Rare Tracks

The Canadian issue of Keepin' The Summer Alive does not have a printed record sleeve as does the U.S. issue.

Surf's Up and Sunflower have been released in England and Australia on the Caribou label.

In New Zealand an album entitled Beach Boys' Ballads has been released. Included are "Surfer Girl," "In My Room," "Your Summer Dream," "Surfer Moon," "A Young Man Is Gone," "Warmth Of The Sun," "Kiss Me Baby," "Friends," "Be Still," "Wake The World," "God Only Knows" and "Caroline, No."

The track listing for the as yet unreleased Mike Love solo album is reported as follows: "First Love," "Tool Cruel," "You're Looking Better," "Tricia," "I Don't Want To Know," "Brian's Back," "Viggle," "The Right Kind Of Love," "Sumahama," "Daybreak," "Little Lela" and "Glow Crescent Glow."

In Europe Adrian Baker (aka Aero and Gidea Park) has released a second medley/tribute disc in the mold of his first, "Beach Boys Gold." This is called "California Gold," and includes parts of "California Girls," "Wouldn't It Be Nice," "Help Me Rhonda," "The Little Girl I Once Knew" and "All Summer Long," along with original material.

Re the Bruce Johnston discography, one unreleased song is titled "Brand New Old Friends." Also, there was a Graham Bonney EP with "Thank You Baby" +3 on French Columbia 1850.

Bootlegs (second pressings) of the back sleeve of the Smile slick have been reported.

A more recent bootleg of the Honeys album comes without the button. A more recent Hawthorne Hotshots bootleg has a sleeve that is white with black letters.

In 1979 the Beach Boys sang backup on a single out of Japan by Pink Lady called "Samauri Surfer" (Victor SV6590)

A new double album compilation by the Sessions budget outfit is being offered on tv.

The Australian mix of "School Days" is possibly very different from the U.S. album track.

## Notes

## Letters

Sir:

I enjoyed the issue of Add Some Music I received some months ago. Enclosed is five dollars for a subscription.

It was interesting to see Beach Boy songs analyzed musically for once by someone who understands chord progression, song structure, and chromaticism. As a pianist myself, I have long been fascinated by Brian Wilson's uncommon practice of using bass notes which are not the roots of chords. The verse of "Surf's Up" is a prime example. Eric Carmen used this technique with great effect on his Boats Against The Current LP, an album any Beach Boy fan should look into. Keep up the good work.

Mike Robertson  
San Antonio, Texas

Sir:

A great article like "The Brian Wilson School" is long overdue, but please note one correction. The Chris White who recorded the Mouth Music album is not the same Chris White who is former bassist for the Zombies, etc. That's someone else by the same name, according to Chris himself, in answer to a fan letter a friend of mine wrote him. This particular Chris White had a semi-hit in England with his brother around 1967 called "Flowers For My Friends" (although he hates it now). He later played in an unsuccessful group called Heroes and Villains, who recorded versions of "Heroes and Villains," "Good Vibrations," "Bluebirds Over The Mountain" and "Cottonfields," but to my knowledge nothing was released.

### Back Issues — \$1.50 Each

December '78 — Surfer Girl, Guess I'm Dumb, MIU

March '79 — Why Do Fools Fall..., Honeys, Sunkist

June '79 — Don't Worry Baby, Concert Reviews

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He also gave "Don't Worry Baby" its greatest-ever cover version, in a single that followed Mouth Music. Apparently having given up on finding another record company, Chris may leave the music business. He also says he's losing his voice.

Thanks for everything.

John Harris  
Jasper, Texas

Sir:

First, excuse my English -I'm a French speaking member. I would like to react to Tom Ekwurtzel's article "Good or Bad, Glad or Sad" (vol. 3, no. 1). He named five songs which are for him the Beach Boys' worst songs. I agree with four of them, but I completely disagree with the choice of "Love Surrounds Me." It is right that, at first listening, this song seems bizarre. But one exaggerates in proclaiming it the worst Beach Boy song. On the contrary, I think that Dennis' song is the best of the LA Album, and perhaps the best song on a Beach Boy album since Holland. Because of its complexity we can appreciate this song more and more at each listening, like it was in the Smile and Surf's Up days. And what a pity that they don't put more music like that on their albums. I hope that Dennis' next LP will be as good as his first, full of songs like "Love Surrounds Me." These are my personal top five worst Beach Boys songs (in no order): "School Days," for some ugly voices in the choir; "Mona;" "Ding Dang;" "TM Song;" "Little Deuce Coupe;" "I Get Around," from the Party album, which is a poor album. Why not a poll for the Beach Boys' best songs?

Michel Gignac  
Quebec

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